

The Monthly Musical Record.

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SCOTTISH PSALMODY.

IN a former number of this paper, we made a few remarks on the state of church music in England. That the present is an era of revival can scarcely be doubted by those who have paid attention to the subject; and we are glad to find that, north of the Tweed, the congregations seem to be awaking, at least in some places, to the consciousness that it is their duty to praise God in an intelligent manner, and not to leave the worship-music to the mercy of chance, or, at most, to get it performed for them by a paid precentor and choir. A series of reports on "Psalmody in the West of Scotland," which have recently appeared in the columns of the *North British Daily Mail*, furnish much food for interesting comment. We propose to glance at a few of the salient points indicated, and throw out one or two hints, which may possibly be thought worthy of the consideration of our Scotch readers.

It appears from the articles in question, that the special commissioner of the *North British Daily Mail* (who seems to be a musician of knowledge and taste) has visited a large number of places of worship for the purpose of noting the condition of the music. We do not know whether we have received the whole of the papers; but we have before us accounts of forty-one different churches and chapels. In each case the reporter names the hymns and tunes sung, with the time occupied in singing, and adds a few general observations, in which usually lies the whole pith of his remarks. From these accounts it appears that the singing is mostly conducted in one of three ways. Either there is a precentor and choir, who bear the whole burden of the singing between them—this seems to be the most general plan—or there is no choir, and the precentor leads the congregation as best he can without—a frequent result being that but few of the congregation follow at all—or (and this, we need hardly say, produces the best singing) the congregation itself takes the principal share in the music, the precentor and the choir, where there is one, merely leading and supporting them. There are also a few churches in which instruments (organs or harmoniums) were found; but these are at present the exception.

The first thing that has struck us in reading these reports is, that in nearly every instance in which the singing is commended, it is added "The congregation stood while singing;" and, on the other hand, where we find that the psalmody was listless, or deficient in spirit, we are almost always informed that "the congregation sat while singing." As it is not the province of a musical journal to discuss the religious aspects of a question, we will merely remark in passing, that sitting when singing praise seems to us a posture very deficient in reverence. If any of our Scotch friends had an audience of the Queen, they would most certainly not sit to address her. But apart altogether from this view of the subject, we maintain that it is physically impossible to sing well in a sitting posture; and therefore, putting the matter solely on musical grounds, we strongly recommend all who are desirous of securing a hearty service, to stand while singing.

It is gratifying to find from the reports that the old-fashioned idea, that reverence and dragging the music are inseparably connected, seems to be dying out. A moment's consideration will show that it must be absurd and irrational to sing such a hymn as "Come, let us join

our cheerful songs" in the time of a dirge; and when the Psalmist exhorts us to "make a joyful noise to the Rock of our salvation," it certainly is not obeying the injunction, to sing a hymn of praise at the rate of two or three seconds to each note. The pace of the music should vary with the sentiment of the words; and there is no more absolute irreverence in singing briskly than there is necessarily devoutness in the reverse.

In summarising the various notices, we find, as indeed was to be expected, that the most satisfactory results were always obtained where the congregation itself formed the choir. Thus of one church we read, "There seems to be a laudable desire to make the entire congregation one large choir. . . . We heard a good volume of four-part harmony. . . . There was no choir, but the unusual number of books in every part of the church indicated that the congregation had determined to take that duty upon themselves." Of another church we read, "There was no choir, and the congregation sang vigorously." Of a third, "The preacher announced a meeting to make some arrangements regarding the psalmody, pointedly remarking that the congregation was expected to interest itself in the matter. . . . In this church there is an evident desire for improvement, and the result is shown in a generally correct style of psalmody." Many similar quotations might be made, but the above will suffice.

Unfortunately, others of the comments are far less flattering than those given above. Such is generally the case where the singing is left wholly or chiefly to the choir. For example, "Every one remained seated, and the congregation did not sing at all." "The singing of the choir was generally good, and afforded a striking contrast to the apathy shown by the congregation." "The congregation seemed unwilling to profit by information" (this refers to the announcement of the tune), "or incapable of doing so. Those who took part in the psalmody sang as if they were frightened, or ashamed, and the music altogether was inharmonious, lethargic, cold, and heartless."

We will give one illustration of the apparently not very common case in which the precentor without a choir conducts the singing. The natural, almost inevitable, result is a dreary and dismal dragging of the music. We read, "All through the service the music was slow and sedate, but at the same time methodical; and though the leisurely pace seemed to leave no room for further extension, the aged precentor had to pull the congregation after him by his example."

On the whole, these interesting articles give an encouraging rather than a disheartening view of the prospects of church music in Scotland; for they show plainly that increasing interest is being felt in the subject. The chief thing that seems to be wanted is a little less "religious conservatism," if, without giving offence, we may venture to use such an expression. We mean that our northern friends are somewhat too averse to any change, simply because it is a change. This is to be seen clearly in the agitation now going forward on the subject of instrumental music in the churches. Many good people, whose conscientious scruples we respect, though we do not share them, object to organs in places of worship, the true reason doubtless frequently being, because their forefathers disapproved of them. In the same way, many, from a perfectly intelligible love for established institutions, prefer the leading of a precentor to the well-trained singing of a congregation.

It may, we think, be fairly assumed that one voice—especially a male voice—however powerful, cannot properly lead the music of a large assembly. Our own feeling decidedly is, that the best lead is obtained by the use of an organ, judiciously played, so as to assist, not to over-

whelm the voices. Then, if there is also a choir, it should be not a substitute for the congregational singing, but a conducting medium, so to speak, between it and the instrument. If an organ is objected to, it is still possible that there should be good singing. In this case a well-drilled choir becomes a necessity. But, under any circumstances, the one great requisite for good music is congregational practice, conducted by the organist, if there be one—if not, by the precentor. Every member of a church who has any voice at all—and there are very few who have not—should feel it as much his duty to prepare for the intelligent uttering of praise, as it is that of his minister to prepare for his part of the service. So long as a congregation sits down listlessly while the choir sings for them, the music must be unworthy alike of the object and the worshippers; but when all are in earnest in taking their share in the service, we may hope to find that the gratifying improvement already seen in many quarters may become universal, and that the term "Scotch psalmody" may no longer be, as was formerly the case, synonymous with everything dull and unattractive.

SCHUMANN'S SYMPHONIES.

BY EBENEZER PROUT, B.A.

THERE are few composers, with the exception perhaps of Richard Wagner, whose works have excited more controversy and given rise to more difference of opinion, and often bitterness of feeling, than those of Robert Schumann. One chief cause of this has no doubt been their extreme originality. Every artist, in whatever department of art, who strikes out a new path for himself, in place of walking in the beaten track marked for him by his predecessors, is liable at first to misapprehension, if not to prejudice; but the time has happily long passed in Germany, and is fast passing away even in this "unmusical country," when the works of Schumann could be quietly put aside with a sneer. It would be the height of presumption for me to sit in judgment on the works of so great a composer; and I wish, in commencing this series of papers, emphatically to disclaim any intention of so doing. My object is an entirely different one. Schumann's four symphonies are so truly representative works, and show so clearly the gradual development of his genius, that it has occurred to me that an attempt, however feeble and imperfect, to analyse them would not be without interest to musicians.

Before, however, proceeding to notice the symphonies in detail, a few words must be said about the character of the composer; for in no music do we find the writer more clearly reflected in his works than in that of Schumann. Like his great contemporary and friend, Mendelssohn, he was a thoroughly educated man. He was originally intended for the law, and there can be little doubt that his studies in jurisprudence, and the naturally philosophical bias of his mind, powerfully influenced his musical creations. Is it too fanciful to trace his fondness for scientific imitation and canonical forms to his legal training? Another marked characteristic of his compositions, their romanticism, is evidently due to his recorded partiality for such writers as Jean Paul and Hoffmann. Whatever had impressed itself strongly on his mind must forthwith be reflected in some form or other in his music. With him the impulse to write was constant; and assuredly no composer was ever more thoroughly in earnest than he. In the whole of his works there is hardly to be found one trivial or common-place phrase. His earnestness, moreover, and his high idea of the dignity of art, led him to

make constant efforts at enlarging its domain, sometimes by the modifications of existing forms, sometimes even by endeavouring to make music express what is beyond its province. Nay, his occasional mysticism and crudeness arise, it would seem, from the same cause. He sometimes sacrifices beauty in search of novelty.

With these few general remarks, let us pass on to notice—

I. THE SYMPHONY IN B FLAT, OP. 38.

It is a somewhat curious thing that Schumann's earlier compositions are all for the piano. From Op. 1 to Op. 23 of his published works, we find nothing for any other instrument, nothing for the voice. In Op. 24 we meet with the first collection of songs, and from this point, songs and piano music alternate till we reach the symphony now under notice. Of course, the order of publication does not in every instance correspond with the order of composition; but a reference to the fourth edition of the thematic catalogue of Schumann's works, in which the date of the composition of each piece is given, shows that up to the year 1841 his published works consisted solely of the two classes named. As far as can be ascertained, Schumann's first attempt at writing for an orchestra was in 1832, when he composed a symphony in G minor, which is still unpublished. In the year 1839 he seems to have found his ideas outgrowing the piano, for he writes to his friend, Heinrich Dorn, "There are symphonies I must publish and hear. I should often like to smash the piano; it becomes too narrow for my thoughts." It was not, however, till 1841 that the first symphony was written; and on the 6th of December of the same year, it was performed for the first time at the Gewandhaus at Leipzig.

The symphony in B flat differs materially from its successors. While in some respects less original than these, it is the most genial, the most full of life and vigour, and certainly the most appreciable by a mixed audience, of its author's orchestral works. Written shortly after Schumann's marriage, when the obstacles to his union had at length been overcome, the work seems to reflect the happiness of the composer. The influence of his predecessors is unmistakably apparent in places; yet in other passages Schumann's individuality stands out so prominently, that one feels at once that no one but he would have written them.

Like two out of the three following symphonies, this one has a short introduction (*andante un poco maestoso*) preceding the first *allegro*. The opening bars—



would almost seem to have been suggested by the commencement of Mendelssohn's *Lobgesang* symphony, in which the unison passage for the trombones is repeated in full harmony by the orchestra. An unexpected modulation into D minor follows, succeeded by a rush of the strings down to G, on which note the chord of the minor ninth enters, with the same poignant effect as at the commencement of the *Genoveva* overture. After another powerful *forte*, noticeable for the echo by the wind instruments at only a semiquaver's distance of the chords of the strings (a somewhat analogous procedure, though totally different in effect, to the opening bars of the finale of the

Eroica symphony), snatches of the first subject are heard on the clarinets and bassoons, answered by the flutes and oboes, and accompanied by moving arpeggios for the violas and violoncellos. Interesting details, on which space forbids dwelling, lead to a pedal point, which in the last three bars of the *andante* becomes a double pedal, both the tonic and dominant being held. One cannot but feel that this was imitated, perhaps intentionally, from the well-known passage leading to the finale of Beethoven's C minor symphony. This double pedal leads without a pause into the *allegro molto vivace* 2-4—the most joyous movement, perhaps, that ever fell from the pen of Schumann. The rhythm of the principal subject is identical, though in quicker time, with that of the introduction:—



This vigorous subject is continued in a similar vein, the dotted rhythm of the first bar forming an important feature. A remarkably bold modulation to D flat leads through the chord of the extreme sharp sixth on that note to C, the dominant of F, in which key (according to rule) the second subject should enter. Happily defiant of rules, however, Schumann introduces it in A minor, and a most charming subject it is:—



What will strict theorists say to the daring consecutive fifths in the last bar but one of this extract, between the extreme parts? Yet the effect is most beautiful. A very fine sequence brings us next to an abrupt burst in the key of G flat for full orchestra, after which a new subject is introduced for the oboes, of which considerable

use is subsequently made in the development of the middle portion of the movement:—



The "free fantasia"—as the part of the movement is frequently called which comes between the repeat of the first portion and the return to the principal subject—is remarkable for its ingenuity of thematic treatment and for the boldness of its modulations. The themes chiefly worked are the first eight bars of the principal *motivo*, and the scale passage last quoted. One can hardly help regretting that Schumann should have thought fit in this place to introduce the triangle into his score. In a light French overture, or in ballet airs, the instrument is undoubtedly effective; but it seems deficient in the dignity requisite for a symphony, except in such places as the *allegretto* of Haydn's (so-called) "Military" Symphony, or in the march movement in B flat in the finale of Beethoven's Choral Symphony, where it is employed for a special effect. I confess I have never heard this symphony without a strong desire to suppress the triangle altogether. The return to the first subject of the movement is very effective and novel. The opening bars of the introductory *andante* are given in the *allegro* in notes of double length—a procedure which, without disturbing the swing of the movement, produces the mental effect of a change of tempo. From this point the development of the music is carried out according to the usual forms, and the *allegro* concludes with a most brilliant and stirring peroration, which is unfortunately far too long for quotation. One passage must however be given, as being perhaps the most thoroughly "Schumannish" phrase in the whole, and illustrating one of his most distinctive peculiarities—his use of syncopations, and his fondness for displacing the accent of the bar:—



This lovely phrase is first announced by the strings, and then repeated in fuller harmony with the addition of the wood and the horns. As if the composer were loth to part with his subject, he prolongs this *coda* at some length, winding up at last with a vigorous but somewhat commonplace *fortissimo*.

Schumann seems to have written this glorious movement under the influence to a certain extent of Schubert, whose great symphony in C he had recently rescued from oblivion at Vienna, and brought to Leipzig, where it was performed under Mendelssohn's direction. Though there is no direct imitation, there is the same masculine energy

the same impulse and "go" about the movement, so different from the majority of Schumann's works, in which self-restraint and deliberation are more often to be met with than abandonment to the current of his ideas. And in noting this influence of Schubert, nothing disparaging to the younger composer is intended. Beethoven at first reflected Mozart; Mendelssohn reflected Bach and Beethoven; and it is not surprising if Schumann, before striking out an entirely new path for himself, should have been influenced by one for whom he entertained so great admiration and reverence as it is well known he did for Schubert.

The *larghetto* of the symphony (E flat, 3-8) is one impassioned stream of melody from the first bar to the last. It is so full of its composer's individuality, that one almost despairs of being able on paper to give even an approximate idea of it. The principal subject is at first given to the first violins divided, and playing in octaves with a peculiar syncopated accompaniment for the second violins and violas. Here is the melody :—



This quotation gives but an imperfect notion of the effect, in which the harmony is of at least equal importance with the melody; but an extract which would do full justice to it would require at least a column of these pages. The peculiarity of accent is somewhat analogous to that given in our last quotation from the first movement, and may be noted as an absolute invention of Schumann's. It is true that Beethoven (who discovered nearly everything) had discovered the effect to be obtained from displacing the accent (as in the *scherzo* of his B flat symphony), but this particular use of syncopation—still more striking examples of which may be found in our author's piano music—e.g. No. 4 of the "Fantasiestücke," and the first movement of the "Faschingschwank aus Wien"—is not, I believe, to be paralleled in the writings of any of Schumann's predecessors.

After some remarkably bold transitions into the keys of C and A major, we come to another innovation in form. The first subject, now in the key of the dominant, and allotted to the violoncellos, with a very original *pizzicato* accompaniment, *contra tempo* for the first violins, and detached chords for the wind, is made to do duty in the place of the customary second subject. And, though the harmonic sequences are identical with those of the opening, such variety of effect is produced by the change of accompaniment, that no feeling of monotony is produced. After a rather long episode, in which imitative passages for the strings form an important feature, the first theme is brought back for the last time, now once more in the original key, and given to a solo oboe and horn in octaves, with very florid accompaniments for the strings. A tranquil *coda* follows, and just as what the hearer imagines to be the last note of the movement is reached, the three trombones, which have been silent hitherto, enter in *pianissimo* chords, with an effect somewhat similar to that of the soft reeds of a fine-toned organ, and lead us, as if by a kind of interlude, to a half-close in the key of G minor.

It is in this key that the following *scherzo* (*molto vivace*, 3-4) commences, though the key of the movement is D

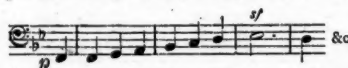
minor. It will be seen from the opening bars how adroitly Schumann modulates into the proper key :—



This phrase is then repeated by the full orchestra (except the alto and tenor trombones), the close being changed from a half-cadence in A to a full one in D minor. The second part of the *scherzo* is nearly as concise as the first. In place of the one customary trio, Schumann has introduced two—a procedure to be met with occasionally in chamber music (as for instance in Mozart's well-known clarinet-quintet—or, to go further back, in the minuet of Bach's concerto in F, which has *three* trios), but not, so far as I am aware, previously tried in the symphony. The first trio (*molto più vivace*, D major, 2-4) is of remarkable originality. It consists principally of a dialogue between strings and wind in short phrases of three notes each, and begins thus :—



This seemingly rather unpromising theme becomes very interesting from the skill with which it is treated. After the recurrence of the *scherzo*, follows the second trio (B flat major, 3-4) without change of time. This trio is built on a simple scale subject, beginning in the bass :—



Though less new in style, it is fully as effective as the first trio. After the resumption once more of the *scherzo*—or rather, of the last part of it—Schumann adds a most characteristic *coda*, which is unfortunately too long to quote. Commencing with a reminiscence of the first trio, after a *ritardando* follows a most curious *quasi presto*, in which the time and the accent contradict one another throughout—one of those effects of which Schumann must be regarded as the inventor, and of which examples have already been seen in the first movement and the *larghetto*. Here, however, the disturbance of the rhythm is still more pronounced than in the previous instances, and at the close of the passage the movement most abruptly terminates with the first three notes of the first trio, given to a few wind instruments *pianissimo*.

The finale of the symphony (B flat, *allegro animato e grazioso*) is fully worthy of the movements that have preceded it. It commences with what may be described as five bars of prelude—a bold ascending scale passage for full orchestra, with a peculiar rhythm, and of which much use is made in the middle part of the movement; to this succeeds a most graceful melody for the violins :—



The light and sportive character of the music is continued in the subsequent bars, which are, moreover, noticeable for their effective orchestration. Considering that Schumann had, up to this time, had very little practice in writing for instruments, it is really surprising that he should have been so successful in combining them, and that in the whole of this work we should hardly meet with a miscalculated orchestral effect. The developments of the theme last quoted bring us to the second subject, which enters in G minor, instead of in F, another deviation by our composer from the customary routine:—



The piquancy of the passage for the oboes and bassoons is enhanced by a *pizzicato* accompaniment for violins and violas (omitted, to save room); but the passage, it must be confessed, is not original. Some of our readers will doubtless recognise its resemblance to the opening of the "Canzonetta" of Mendelssohn's first string quartet, which movement, by the way, is also in G minor. The bold unison for strings *col arco* is, it will be noticed, identical with the opening bars of the movement, only in a minor key. A little later, the continuation of the second subject comes, now in the normal key of F—



the rhythmical affinity of which to the first subject will be

seen at a glance. The middle portion of the movement is chiefly filled up with developments of the subject of the opening bars; and the return to the principal theme is managed by means of what (with all respect to Schumann) must be called a very weak and inappropriate cadenza for the flute. This middle portion, and also the *coda* at the end, contain some passages for the trombones eminently suggestive of Schubert's employment of the same instruments in his great symphony in C, to which reference has already been made. After the regular return of the first and second subjects, a fine broad *coda* brings the symphony to an effective conclusion.

Though not the most original, the symphony in B flat must be pronounced the most pleasing and the most popular of the set. The works which follow give us more of Schumann pure and simple; but here we meet with him in the springtime of his life, rejoicing in the first years of wedded happiness, and with his brain as yet untroubled by the malady that ultimately brought him to an untimely grave.

FLY-LEAVES FROM THE PORTFOLIO OF AN OLD SCHOOLMASTER.

(Continued from page 20.)

VI.—OLDER WRITERS FOR THE VIOLIN (continued).

GIUSEPPE TARTINI was born at Pirano, in Istria, on the 12th of April, 1692. His early days were beset with difficulties, but having had the opportunity of hearing the celebrated violinist, Veracini, who happened to be at Venice when he was there, his vocation revealed itself. He withdrew to Ancona to practise uninterruptedly; and in solitude he applied himself specially to the fundamental principles of bow movements—principles which since have served as the basis of every violin school of Italy and of France. Settled at Padua, in 1721, as principal soloist and chapel-master of the celebrated Church of the *Holy*, he passed forty-nine years of peace and comfort, solely occupied with the labours of his art, and died there the 16th February, 1770. In 1728 he established a school in this city, which became famous throughout Europe, and from which issued a multitude of distinguished violinists, among whom the following may be cited:—Nardini, Pasqualino, Bini, Alberghi, Dominique Ferrari (to whom is attributed the invention of harmonic sounds), Carminati, Capuzzi, Madame de Sirmen, and the French violinists, Pagin and La Houssaye. Tartini not only contributed towards perfecting the art of playing the violin by his compositions for that instrument, but by the pupils he formed. His style is generally elevated; his ideas are varied, and his harmony is pure without being dry. The number of his published concertos and manuscripts amounts to nearly 150. There are also nearly fifty sonatas of his, among which is his *Sonata del Diavolo*, the anecdote of which is not dissimilar to that told of Paganini. Tartini thus related it:—"One night, in 1713, I dreamt that I had entered into a compact with the Devil, who was to be at my service. All succeeded to my utmost desires. My wishes were always anticipated, and my desires surpassed by the services of my new domestic. I imagined the notion of giving him my violin, with the view of discovering whether he would play differently from what I had heard and known; but what was my surprise when I heard a sonata so exquisitely beautiful and original, executed with such consummate skill and intelligence, that my deepest conceptions could not find its parallel! So overcome with surprise and pleasure was I, that I lost my breath, which violent sensation awoke me. I instantly seized my

violin, in the hope of remembering some portion of what I had heard, but in vain. The piece which this dream suggested, and which I wrote at the time, is doubtless the best of all my compositions; and I still call it the *Sonata del Diavolo*, but it sinks so much into insignificance compared with what I heard, that I would have broken my instrument and abandoned music for ever, had my means permitted me to do so."

We now come to the Piedmontese school. Amongst its most illustrious representatives were Felice Giardini (about 1751 a great favourite in England), Giuseppe Festa, Francesco Chabran, Gaetano Pugnani, Antonio Bruni, Olivieri, Giambattista Polledro, and Signora Gerbini. But of all the members of the Piedmontese school it was *Giovanni Battista Viotti* who made it famous, and able to compete in importance with the above-mentioned schools of Rome and Padua.

The arrival of Viotti in Paris produced a sensation difficult to describe. No performer had been heard who had reached so high a degree of perfection; no artist had possessed so fine a tone, such sustained elegance, such fire, and with a style so varied. The fancy which was developed in his concertos increased the delight he produced upon his auditory; his compositions for the violin were as superior to those which had been previously heard, as his execution surpassed that of all his predecessors and rivals. When this beautiful music became known, the rage for the concertos of Jarnowick became extinct, and the French school adopted more enlarged views. Viotti made few pupils; but there was one who alone was worth an entire school—*Rode*, who possessed all the brilliant qualifications of his master. There are few alive at the present day who heard this artist in his prime, when he played at the concerts in the Rue Feydeau and at the Opera; but those artists who did will never forget the model of perfection which entranced them. It is an interesting remark, which I deem it a duty to make—that is, from Corelli to Rode there is no hiatus in the school—for Corelli was the master of Somis, Somis of Pugnani, Pugnani of Viotti, and Viotti of Rode.

To make the shortest summary of the older Italian violinists, we may say that Corelli, Tartini, and Viotti were the three great stars shining on the firmament of this period. Corelli, as type of the Roman school; Tartini, as the chief representative of the school of Padua; and Viotti, as the greatest ornament of the Piedmontese school.

We come now to Germany. Our limited space will only allow us to enumerate in the shortest possible manner the most influential artists. Passing by the rather interesting Johann Jacob Walther, born in 1650, we mention as a very important composer and violinist Franz Biber, he being the actual inventor of the sonata. Biber's sonatas are the first which were deemed worthy of being adapted for the clavichord or clavecin by Kuhnau, the predecessor of John Sebastian Bach. Passing by Westhof, we ought to speak of Nicolaus Adam Strungk, born in 1640; who was so clever, that Corelli, after having heard him, exclaimed, "Surely, if people call me the Archangel Corelli, they should call you the Archdevil Strungk!" Another clever violinist was Georg Philipp Telemann, who enjoyed, like his contemporary Hebenstreit, a considerable reputation. The German violinists of that time were completely under the influence of the Italian school, and it would be difficult to find at this period any actual German speciality. A remarkable artist was Johann Georg Pisendel. He was a singularly accomplished and refined man, who had studied at the University of Leipzig, and who was always anxious to introduce more taste and finish into the orchestral per-

formances. After each rehearsal of a new opera of Hasse, he tried to find out, in conjunction with the famous composer, how the effect of the orchestra might be increased by marking the light and shades, or how more equality might be realised by indicating the use of the bow.

Pisendel was the teacher of Joh. Gottlieb Graun. Graun the violinist and Quanz the flute-player were both great favourites of Frederic the Great of Prussia. You are well aware how extremely severe, harsh, and almost tyrannical Frederic's father was in the treatment of his son. Amongst many severities and hardships which Frederic had to endure as Crown Prince, was one which he felt most acutely—namely, to be forbidden to cultivate music! The genial and richly-gifted Crown Prince could, however, not dispense with his beloved music, and so he retired sometimes with Graun and Quanz in the thicket of the forest, or descended with his friends in the cellar. In this seclusion they felt happy, in being able to pay homage to the noble art.

A very important German violinist was Franz Benda, of whose performances all his contemporaries speak in terms of enthusiasm. A well-known name is Johann Peter Salomon, who, when residing in London, engaged Haydn to write especially for his concerts the twelve beautiful symphonies, which are mostly called the "Salomon Symphonies." Merely mentioning Joh. Carl Stamitz and Christian Cannabich, we must pay some little attention to Wilhelm Cramer, who did a great deal for the development of music in London. At the close of the last century, Cramer was the leader of all important musical societies of London; and educated with great care his more celebrated son, the famous John Baptist Cramer. Ignaz Fränzl, his son Ferdinand Fränzl, and his pupil Friedrich Wilhelm Pixis, as well as Franz Eck, the master of Spohr, ought not to be forgotten. All the above-named artists formed and belonged to the so-called Mannheim school.

A great authority in violin matters was Leopold Mozart, the shrewd and excellent father of the immortal Wolfgang Amadeus Mozart. "Leopold Mozart's School" is even in our days respected as a standard work. All his remarks and observations show the well-reasoning and intelligent thinker, and the whole work is full of a droll, caustic, and quaint spirit. Of other Austrian violinists we ought to mention Dittersdorf, Wranitzky, and Schuppanzigh. Dittersdorf, however, is better known as a composer of comic operas; and Schuppanzigh derives his fame from his association with Beethoven: he was the first to acquaint the Viennese public with Beethoven's splendid quartets. So far we will proceed with the elder German violinists.

We will now throw a glance at the activity of the French violinists. The greatest celebrity amongst the elder French violin-players is, undoubtedly, Jean Marie Leclair, or Leclair. This interesting artist ought to have become a dancer, but he was so fond of music, and particularly of the violin, that he eagerly accepted an offer of Somis' (mentioned already as a pupil of Corelli) to instruct him in violin-playing. Soon he acquired such efficiency that he could play in public. In 1729 he arrived in Paris, and was engaged in the orchestra of the Opera, and later in the Royal Band. He formed a good number of excellent pupils; and his sonatas, duets, and trios are distinguished works. Jean Baptiste Senaillé and Baptiste Anet are also to be reckoned amongst the most excellent French violinists.

Somewhat later the French artists profited greatly (more particularly in technical execution) by the advice of Gaviniés, who was called by Viotti "Le Tartini

français." Gaviniés' talent was also appreciated at its full value upon various occasions at concerts of sacred music, where other violinists of great merit performed at the same time.

When Viotti came to Paris, Rode became his pupil. Rode possessed all the brilliant qualifications of his celebrated master. Another clever French violinist was Rodolph Kreutzer, born at Versailles. Kreutzer was a pupil of the German violinist, Stamitz. To our ears the name Kreutzer sounds most familiar, by being always mentioned in connection with that wonderful work, the "Kreutzer Sonata." Beethoven dedicated this superb sonata to the celebrated French violinist, whose acquaintance he made at Vienna. Another French violinist of the older school must be mentioned, this is Alexandre Jean Boucher. This well-known artist had a touch of the charlatan. In his appearance he had an extraordinary likeness with Napoleon I.; this likeness he turned to the best purpose; he carefully tried to imitate him in the minutest details—such as taking snuff, putting his hat on, or folding his arms.

When Boucher came for the first time into a town in which he intended to give a concert, he would at once select one of the most frequented places—such as the theatre, the promenade, the market-place—and would try his utmost to draw public attention on himself. Sometimes he chose to declare that, on account of his extraordinary likeness to the great emperor, he had been banished from France. Once he gave a concert in Lille, and as he found that there was but a slight demand for tickets, he announced in the journal that his unfortunate likeness to the emperor had obliged him to expatriate himself, but before leaving his beautiful and beloved country he should give a single farewell concert. Another time he announced "that he would perform that famous concerto in E minor by Viotti, which he had played with such unbounded success in Paris, that his unrivalled performance had gained for him the epithet, Alexander the Great." Surely, charlatanry cannot go much further!

(To be continued.)

INCIDENTS OF FRANZ LISZT'S YOUTH.

COMMUNICATED BY C. F. POHL.

(TRANSLATED FROM THE MUNICH PROPYLÄEN, 1869.)

(Concluded from page 6.)

THE sixth and last letter from Liszt's father to Czerny sings the old jeremiad about lost letters, which may have deprived us of many interesting details which Liszt endeavours here to supplement. What he says about Hummel shows again the well-known dark side of this meritorious artiste, of whom, unfortunately, deeds of quite another kind than those of his activity as concertmeister of the Prince Esterhazy are known. His insatiable greed exceeded all bounds of decency, and was the cause of his repeated dismissal from the service of the prince, cancelled once at his petition, but finally carried into effect on the 28th of May, 1811, when he moved to Vienna. Again, we meet with Fräulein Belleville, she was then making extensive professional tours in almost every country; afterwards she married the violinist Oury, at London, where she still lives, as teacher of the piano and composer. Charles Nicholson, an excellent English flute-player, appeared in the years 1820—30 frequently in concerts, and at Covent Garden Theatre with the greatest success. Cipriani Potter, born 1792, at London, appeared often before the public as pianist and composer, but his works were better appreciated in Germany than in

England. A short time he stayed at Vienna, took lessons from Förster, and showed a great attachment to Beethoven, who mentions him in some of his letters. In England he worked ardently to make Beethoven's works known and appreciated. For a great number of years he was one of the directors of the Philharmonic Society, and professor of the piano at the Royal Academy of Music; even now in his old age he shows a lively interest in every important event that takes place in the musical world.* Giovanni Battista Velluti, a famous Italian teacher of singing, was the last alto singer (castrato) who was heard in London, in the year 1825.

SIXTH LETTER.

PARIS, August 14th, 1825.

HIGHLY ESTEEMED FRIEND,—You have every reason to be cross with me because my silence was of long duration; justly you might charge me with ingratitude, if I could not give proof of my utter innocence. A letter of mine to you was faithlessly purloined, and the money for the postage found its way into the pocket of the messenger; the same happened with two letters to Presburg. All these letters I despatched at the same time, and not one of them reached its destination. It is true that since then I have not written for a long time, principally because shortly afterwards we left for England, and have only come back in the middle of July; besides my lost letter was very long, and filled with so much news that I could only with difficulty make up my mind to repeat it; and, finally, I wished to wait until the fortune of Franz's opera was decided; but rather than leave the possibility of being charged with ingratitude, or risk your highly esteemed friendship for us, I prefer writing and repeating everything, even if my nails should fall from my fingers. But where to begin—eh bien!

Hummel took up his quarters in Paris with the instrument-maker Erard, and had board and everything else as a matter of course, free of charge. H. may have made his account come to more than he afterwards found it to be; he showed in the beginning too much of his selfish character, not knowing either himself or the French. He asked at first for a soirée thirty louis-d'or, but unfortunately nobody would take the bait; at last he would perhaps have been satisfied with ten, or even five, but nobody came. As far as I know he has only played once at an evening party, for ten louis-d'or, and for this he had to thank Herr Paer. He gave four soirées at Erard's house; but these, also, do not seem to have answered his expectations as regards money. Finally he gave a concert in the room of the Conservatoire, at which I was not present, as we had already left for London. True, I have spoken about it with different parties, but of the result I must say nothing, as I have too high an opinion of Hummel; I believe you will be satisfied if I tell you that H. could never find his account with his works which he has already so often sold at such enormous prices to publishers. People who attended his soirée found his improvisation dry. Two great connoisseurs told me Hummel was something between an elegant pianist and an organist; he has something of both, but of neither does he possess all. We expected more from him.

Moscheles appeared during that time, and many of the papers troubled themselves a great deal to give to him the first place of all the talents, but to no purpose; Herr Moscheles, like Hummel, had to take refuge in the assistance of the best artistes, give his concerts in one of the smaller concert-rooms, and be satisfied with small

* Since these lines were written Mr. Potter, as our readers are aware, has died.

proceeds. These gentlemen each thought he possessed great superiority to the other, and was able to realise a larger amount of money; but both did not take, and nobody thinks of them now.

Mademoiselle Belleville was also here during the winter, and, like all the rest, did not do well. We gave our concert at the theatre, which is always at our disposal, and a second in the room in Erard's house. Hummel was not present—very likely because he did not like to see that another could have a larger audience than he. However, we took no notice of it, and immediately at the following soirée which Hummel gave, I placed my boy at his side to turn over for him.

But we went, for the second time, to England, and were, although many influential families were absent on account of the coronation at Rheims, just as satisfied as the year before, notwithstanding that the greater part of the artistes worked against us. If I come again to Vienna we shall want several days to talk about this matter; in the meantime I will abstain from further details, but I must tell you of one single soirée in London, which took place in a distinguished house, and where the first artistes were assembled. Amongst others was Mr. Nicholson, flute-player (the English Drouet), who played a fantasia and variations of his, with obligato accompaniment of the piano. When his turn came, unfortunately the piano was tuned half a tone lower than his flute, on account of Velluti singing on this occasion, and whenever he sings he has the instrument tuned half a tone lower to suit his voice. Mr. Potter, one of the four directors of the Philharmonic Society, who presided at the piano to accompany the singers, said to Nicholson, "Your flute is too high." "Well," the other answered, "you must transpose the piece, as I cannot lower the pitch of my flute." "What—the piece is in C and I shall play it in C sharp! I cannot dare to do that, it is not to be done." These gentlemen disputed for a long time, and everybody's attention was called to it, the intermezzo lasting far too long, and always coming back to "I cannot risk it." My boy stood by and heard these confessions of weakness. At last Mr. Potter asked Franz, "Can you also transpose a little?" "Yes, a little," Franz answered, "and I do not think the risk would be too great to transpose this." "Well, then, try it; because I do not care to risk it before so large an audience," answered Mr. Potter. Franz quickly went to the piano, and transposed the piece better than if he had composed it. I need not describe to you the enthusiasm and the astonishment about Franz which this trifle created, both amongst the artistes present and the distinguished audience.

Schulz, from Vienna, has just been to London, with his two sons, but his *Philharmonica* has made little impression, and, so far as I could see, he will only take few treasures from there with him. At first he carried it with too high a hand, without knowing how to go about it in England to keep such an elevated position. It would have been better for him if he had learned to improve his manners before he came.

We left England and went to Boulogne-sur-Mer, where we took daily sea-baths and washed off our English soil; we amused ourselves very well, took our walks on the shores of the sea early and late, collected shells, admired the coming and going ships, and the fishing. The evenings we spent at a charming café, built close to the sea, where always a numerous company of distinguished bathing visitors was to be found, and where we were always well entertained, there being a pianoforte in the saloon. Giving way to the often expressed wishes of the company we held a soirée, which covered all our expenses during our stay, and left still a gain of 600 francs.

By-the-by you must know that the living at Boulogne is much more expensive than at Paris, and that we had to pay for a small room in the court daily five francs, and for breakfast and dinner sixteen francs. But as we came from England, where everything is expensive to the highest degree, it did not strike us so very much at the time.

We came to Paris, and intended to remain fourteen days incognito, to arrange everything and to visit our friends by-and-by; but our plan was already disturbed on the fifth day, by receiving a letter from the *Ministerio des Arts*, stating that the opera *Don Sanche, ou le Chateau d'Amour*, by Franzi, was to be performed before a jury within eight days. Now imagine to yourself our dilemma. Nothing was arranged, not a single singer instructed. I demanded a delay of fourteen days, but only a few days were granted. The jury or judges (consisting of Cherubini, Berton, Boieldieu, Lesueur, Catel), met, and the opera was heard and received with the greatest applause. My dear friend, now I regret that you are not a father, for here there would be a field to speak of the happy feelings of parents, when everything else is forgotten. The opera is accepted, and will, taking into account the zeal which the administration of the theatre shows, at the latest be performed during the first days of October.*

Curiosity has reached the highest pitch, and envy is in great expectation; till now it has had no chance, and I hope that later it may burn its wings altogether.

Franzi has written two nice concertos, which he intends to bring at Vienna to a hearing. Know that we count upon coming to Vienna next March. We intend to go in November to Holland, the Netherlands, Berlin, and Leipzig, and from there to Vienna, and hope in the autumn to see our dear Paris again. I repeat to you that there is only one Paris for art, and it is not likely that we should visit Vienna if pressing circumstances did not call us there.

Franzi has grown very much, so that he is nearly as tall as I; it astonishes everybody. He knows no other passion but composition; only music gives him joy and pleasure. His concertos are too strict, and the difficulties for the performers enormous. I always took Hummel's concertos to be difficult, but they are easy in comparison. You will be delighted with his left-hand playing. He practises still every day for two hours, and reads for one hour; the remainder of the time, if we are at home, is devoted to composition. We often visit the theatre, or rather we never miss a day going there, having free entry in several of the first theatres.

Spontini is in Paris with his father-in-law, M. Erard. We often dine together, and could do so every day if we had the time. Whether Spontini is going to bring out a new work here I do not know, but it is supposed that he will do so. Spontini has offered himself to be of use to Franz in every respect, and was much surprised to hear him extemporise, without knowing him. In this direction Franz has accomplished much, and I shall be pleased to hear your opinion about it when we come to Vienna.

Of new artistes, who are always arriving here in large numbers, I cannot tell you anything, not one having attained any degree of importance, although the French are very indulgent. Among the new compositions there is nothing of import. The opera by Carafa does not take. The coronation opera (*Pharamon*) is written by three authors; very imposing, but you know "many cooks—"

Kiss your dear parents many times for us, as we heartily embrace and kiss you, and always with high esteem and reverence consider you our dearest friend.

* The opera was performed for the first time on the 17th of October, 1825, at the Académie Royale de Musique, and repeated three times.

Our compliments to Messrs. Stéiner and Haslinger. If you have something new, please let me know in your next letter.

Good-bye, dearest and esteemed friend. It is two o'clock in the night. LISZT.

Address:

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Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, February, 1872.

IF we were to present our readers with a record of all the musical events which have taken place since we last wrote, a mere copy of the concert programmes would considerably exceed the space allotted to us in this paper. If, on the other hand, we only take events of importance into consideration, the result is in proportion very small. We have heard an immense deal, mostly good compositions, nearly always most perfectly rendered, but anything particularly distinguished or remarkable we have not to record to-day. Let us then speak of two persons—one of whom in all probability is well known to our readers, whilst the other may very shortly become known to them. Since these two artists, both new to us, appear to us to be more interesting than the few new compositions produced during the last four weeks, we will first speak of the persons, and later of the works.

Apollo and the Muses may forgive us, but of all concert solo instruments, the classical instrument of former ages, the harp, notwithstanding all pedal perfections of the present time, has always appeared to us to be the poorest. Almost entirely unable to sustain a melody, and quite incapable of polyphony, the harp can only be effective through the charm of its tone. These imperfections, which cannot be remedied, have always prevented composers from turning their creative activity to this instrument, and only in most recent times a place, still modest enough, has been given to the harp in the orchestra.

After the above remarks our readers will doubtless believe us that it was not with particular love that we went to the thirteenth Gewandhaus Concert to listen to the harp performance of Mr. Aptommas, from London, who was then a total stranger to us. But the effect this artist produced on us was an extraordinary one. As a matter of course we cannot say that Mr. Aptommas managed to change the above-mentioned imperfections into perfection. Nor is it possible for him to impart to his melody a breath of feeling, such as, before all, the human voice, and next to it all melodic instruments like violin, violoncello, oboe, and clarinet can easily produce; and neither can he interest us through combinations in full harmony as the organ or pianoforte enables every player to do. But we do not hesitate for a moment to declare that, whatever the nature of the instrument allowed to be conjured up, what is done by Mr. Aptommas is done in the highest perfection of virtuosity, and with never-failing certainty, playful ease, finest feeling, and blameless elegance. Tone effects of magic charm, the gratification of conquering immense technical difficulties, surprises, partly through quite new passages hitherto not heard on the harp, all combined to help us over the monotony of the tedious and, as may well be conceived, only shallow compositions by Parish Alvars, and Mr. Aptommas. Finally we must

name the fact that Mr. Aptommas, by the apparently never-ending applause of the audience, was induced to add to two very long pieces a third.

The second artist mentioned by us above appeared in the sixteenth Gewandhaus Concert. It is a young Italian, Signor Alfonso Rendano, from Naples, who plays really wonderfully. Although in the performance of three solo compositions for the piano—prelude and fugue (E flat minor) from the "Wohltemperirte Clavier," by Bach; nocturne (D flat), by Chopin; and capriccio (F sharp minor, Op. 5), by Mendelssohn-Bartholdy—but little room appeared to be given for the development of his distinguished excellence, the youth of scarcely seventeen years proved in every note the highly-accomplished master and musician. Signor Rendano understands, as only a very few, truly beautiful playing, and employs his fingers, perfected in an almost incredible way, in the noblest manner. This unlimited praise is all the more weighty, since we heard only a short time before, in the fourteenth Gewandhaus Concert, Herr Oskar Beringer, a very excellent pianist from London, and on the 23rd of January Herr von Bülow in his own concert. Herr von Bülow astonished us again by his wonderful memory, which enables him to play in one evening about twenty-five piano compositions by Mendelssohn by heart. We have again admired his great skill and execution and his intelligent performance, and for all that, we cannot say that his playing created any warm feeling or carried us with it. We honour in him an excellent musician and master of his instrument, but we cannot feel for his playing any warm sympathies.

For completeness' sake we mention still that Fräulein Erika Lie, whom we have already mentioned in former letters, played at a chamber music soirée at the Gewandhaus, together with Capellmeister Reinecke, Mozart's D major sonata for two pianofortes in a very excellent way.

If we turn now to the new compositions which have been produced, we have altogether only to mention three—namely, an overture and a morning hymn for male chorus, with orchestra by Albert Dietrich, and "Frithjof auf seines Vaters Grabhügel" (Frithjof at the tomb of his father), concert scene for baritone solo, female chorus, and orchestra by Max Bruch. The piece by Bruch shows itself as a worthy epilogue of his best work (his scenes from the Frithjofsage), and has all the good features of Bruch's muse, but cannot quite conceal its shortcomings. Noble passages, characteristic instrumentation, artistic comprehension of the material, uniform tone, and keeping strictly from all that is common, are doubtless proofs of endowments worthy of the highest acknowledgments, and yet even in this latest work of Bruch's a really enlivening melodic element is wanting, to which, however—as we will not fail to notice—the words offer comparatively little inspiration.

The reviewing of Dietrich's compositions places us in a curious situation. We come through these creations to be embarrassed. From an academical point of view we have nothing to say against them. They are skilfully and well made, all rules of the art are well considered, they show feeling for euphony and symmetry of architecture, certain command of the purely technical composition, they never leave the path of what is proper, even finely felt and well chosen, and yet these works are wanting—even if we will altogether abstain from looking at the peculiarity of the invention—in pleasing, telling effects, which are often to be found in works of less high importance, but which have been created to satisfy an inner impulse. Dietrich produced three years ago a symphony (D minor) of his composition at the Gewandhaus, which being much more important and more interesting than

the novelties spoken of, justified expectations which we hope the author will fulfil in later works.

We can give to the rendering of orchestral works (symphonies and overtures) of classical masters which we heard at the last Gewandhaus concerts our warmest and fullest praise. Particularly does this refer to the performance of Mendelssohn's symphony in a minor. The only larger choral work which was given to us was the finale, the third and finest part of the music to *Faust*, by Rob. Schumann.

We have already on former occasions drawn the attention in these papers to the high importance of this composition of Schumann, and abstain to-day from entering into details of a work which outside of Germany seems to be totally unknown. The dry pleasure of becoming acquainted with musical masterpieces through critics can have but little charm for our readers. But we may mention a convincingly important occurrence to prove the wealth, the depth, the excellence of this third part of the scene from *Faust*, if it be only the cause of encouraging to a closer study of this work. We heard the third part of the music to *Faust* when the first performance took place in the year 1849. At that time the work made such a great impression on the Leipzig audience that the performance had to be repeated after eight days. Since then we have heard Schumann's *Faust* either complete or in part, we have studied it, made ourselves more closely intimate with the score, and at every new performance the work appeared to us to gain in exalted glory, has always impressed and excited us more powerfully, and always encouraged us to renewed and delightful studies. May the English public soon get to know Rob. Schumann's *Paradise and the Peri*, his *Manfred*, and *Faust*! In them certainly the most poetical treasures of German music since the Beethoven period would be disclosed.

At Dresden Capellmeister Rietz prepares for performance on Palm-Sunday Lachner's *Requiem*, a work which we noticed with just admiration and esteem to our readers some months ago. In the other principal towns of North Germany they do not seem to hurry themselves particularly about the introduction of musical novelties during the winter season. We at least have heard of no event worthy to be named, of nothing which we felt bound to relate to our readers.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, 15th Feb., 1872.

TWENTY-ONE different operas have filled the programme of the Opera since my last report (15th January). That richness in variety is the best proof of the activity of the present direction. Moreover, three operas (*Entführung aus dem Serail*, *Nachtwandlerin*, *Lustigen Weiber von Windsor*) have been represented for the first time in the new opera-house. I give you first the list of the operas in the order in which they followed one upon another:—Three times—*Entführung aus dem Serail*; twice—*Lucia*, *Rigoletto*, *Robert*, *Faust*; once—*Romeo und Julie*, *Tannhäuser*, *Martha*, *Jüdin*, *Lohengrin*, *Dinorah*, *Freischütz*, *Zauberflöte*, *Hans Heiling*, *Profet*, *Mignon*, *Nachtwandlerin*, *Tell*, *Maskenball*, *Lucrezia*. The opera *Romeo* was enriched in the fourth act by a new air, composed by Gounod, for Mlle. Ehnä. In *Mignon*, Mlle. Rabatinsky resumed her place as Philine. A careful representation was the *Tannhäuser*, as also *Lohengrin* by Herr Labatt; the latter he performed for the first time in Vienna. As Amina, Mlle. Murska took leave of Vienna, much

applauded for her fine fioritura-singing. She sang all in all fifteen times in seven rôles since September, namely, Lucia, Lady Harriet, Gilda, Dinorah, Astrafiamante, Isabella, and Amina. In the *Nachtwandlerin* a young pupil of the Conservatoire sang as Therese for the first time on the stage. The little début was not especially announced, and few took notice of the small rôle. But a few days after the same pupil sang Maffio Orsini, and so well, that the house was astonished. The third rôle will be Fides, a striking example that we go also in the musical department with seven-league boots. The lovers of Mozart were pleased by the representation of the *Entführung*. Notwithstanding that Frau Wilt felt an antipathy to her part (Constanze), she sang very well, and was much applauded. Herr Rokitansky was an excellent Osmin, and also Belmonte, Pedrillo, and Blondchen were well given by Walter, Pirk, and Mlle. Hauck. Herr Walter introduced an air from "Cosi fan tutte," and between the second and third act the well-known *marche alla turca*, from a sonata by Mozart, skilfully instrumented by Herbeck, the conductor of the opera, was performed, and warmly received. I hope that the success of that representation will encourage at last to give also *Idomeneo*, quite a new opera to the greater part of the Viennese. In the last days of the carnival, Nicola's *Merry Wives of Windsor* was performed. Sir John Falstaff is one of the best rôles of our bass, Dr. Schmid. Fluth and Reich, both, husbands and wives, were likewise well given by Mayerhofer and Dustmann, Hablawetz and Gindele, as also the sentimental Fenton by Herr Müller. The first and second act was very animated, whereas the last act, which is *per se* weaker, was not at all improved by an "Elfentanz," the music by Offenbach, taken from his opera *Rheinnixen*. The recitatives and a ballad, sung by Frau Reich, were composed by Proch. It will be remembered that Dittersdorf has written an opera with the same title (*Lustige Weiber von Windsor*) in the year 1796; what has become of it? The opera, with others of the same period, was offered to the public in the *Allg. Musik. Zeitung Intelligenzblatt*, 1798, pp. 18, 19. Some months after the composer died, and the whole collection was forgotten.

The Carl-, the Wiedner-, and even the little Strampfer-Theatre are occupied at the same time with Offenbach, who is himself in Vienna, his favourite city. There is first the Carl Theatre, which has performed for the first time in Vienna the burlesque operetta *Schneeball* (*Boule de neige*); also the performer of Olga, Milla Roeder, from Berlin, was new. Fame announced her as a beauty, and this time the rumour was not false; but she was welcomed also as singer and as actor. The music offers little new; it is often a mere repetition of the former operas of Offenbach; the action is nonsense in the extreme, but the comic acting of so very good actors as this theatre possesses in the Herren Blasel, Matras, and Knaak, makes the whole enjoyable. The Theater an der Wien is preparing another new opera, *Fantasio*, which, like the preceding, will be conducted by the composer himself. In the same theatre was performed for a charitable object Lortzing's *Waffenschmied*, by members of the Hofoper. The whole opera (last performed in the year 1866) was well represented with Rokitansky, Müller, and Mlle. Hauck, and will certainly be transferred to the new opera-house. The Strampfer Theatre offered as a remembrance of the old time the comic operetta, *Der Dorfbarbier*, music by Joh. Schenk. That operetta in the form of a Singspiel in one act was first performed in the year 1796 (30th Oct.) in Vienna, in the old Kärnthnerthor Theatre. Herr Weinmüller, afterwards a much-esteemed singer, performed for the first time in that operetta, which became a favourite of the public, and was repeated a hundred times. It was

known before as a Lustspiel, and set to music also by J. A. Hiller, by Neefe, and by L. Seidel (1817).

There was another Philharmonic concert (the fifth) with the performance of Esser's Suite No. 2, A minor; aria from *Iphigenie auf Tauris*, sung by Herr Walter; three "Deutsche Tänze" by Bargiel, and Mozart's Symphony in E flat. The whole production was worthy of the members of the Imperial orchestra and its conductor, Otto Dessoff. Bargiel's "Tänze" (first time) show a fine *factura*, but the themes are of too little invention to make a particular impression. The Helmesberger quartett finished with the fifth evening, and soon after the Florentiner quartett (Jean Becker) began a cyclus of six concerts. They were welcomed, and their execution (quartettos by Rubinstein, C minor; Schumann, F major; and Beethoven, Op. 130) showed the well-known pre-eminence of that famous quartett, which began in the year 1861 with the Signori Giovachini, Bremi, Laschi, Slolci; since 1863 Papini, Biechierai, Chiostrì, and Tandelli; in 1865 the first violin replaced by Jean Becker, and the violoncello by Hilpert. The third and last Beethoven evening by Hans von Bülow was distinguished by a gigantic programme and masterly execution: Beethoven's sonatas, Op. 101, 109, and 110; the fugue from Op. 106, and the thirty-three variations Op. 120. The Gesellschaft der Musikfreunde celebrated the remembrance of its honorary member, the defunct great poet, Grillparzer, by the execution of Mozart's *Requiem*. The great concert-room of the Musikverein was nevertheless not large enough to receive all the visitors on that occasion. The choir (the whole Singverein) was excellent; the soli sung by Frau Wilt and Bettelheim, Herren Walter and Rokitansky. The conductor, Anton Rubinstein, took some parts evidently too slow; likewise the pause between the different parts after the "Dies iræ" were too long, and disturbed therefore the coherence. The fourth concert of the Musikverein opened with Gade's overture to *Hamlet*, a fine work, but too plain for such a deep object. The music to Meyerbeer's *Struensee* has lost a good deal of its former interest. The third orchestral composition, *Sadko*—Musikalisches Bild, as it is entitled—was an unfortunate imitation of Wagner; the name of the composer, Rimsky-Korsakow, will certainly be remembered as a sad example of bad taste. The precise opposite were the vocal compositions in that concert. "Regenlied," chorus *a capella*, is a very fine composition by Goldmark, the words ("Regen, Regen riesele") taken from Klaus Groth. A work of infinite value is the "*Schicksalslied*" for choir and orchestra, by Joh. Brahms, the words by Hölderlin. The first performance in Vienna made a deep impression. The introduction, of a highly noble character, leads to the words "Du wanderst droben im Licht," quiet and solemn. That part is followed by the much-agitated lines "Doch uns ist gegeben, auf keiner Stätte zu ruh'n;" the restlessness, the uncertainty, of the lot of men is musically painted with much genius; the words "wie Wasser von Klippe zu Klippe geworfen" could not be better reproduced in notes. The poem not resuming the tranquillity of the beginning, the orchestra undertakes it, and the whole finishes, as it began, like a prayer. There is no doubt that "*Schicksalslied*" will make the round from choir to choir, and be estimated everywhere as one of the noblest compositions of our time. The first of two announced productions of the pupils of the Conservatoire took place. There were performed the overture *Ossian*, by Gade; an air from the *Creation* and one from *Titus*, a violin concerto by Vieuxtemps, performed by A. Wies, a blind pupil of Helmesberger; a piano concerto by Liszt, and Polypheme's air, sung by Joseph Staudigl. The ensemble-playing and the soli merited much praise. The most

interest was raised by the young Staudigl, who sang for the first time in public. It gives me much pleasure to say that the young man is worthy of the name of his famous father. His voice is sympathetic, full, and very flexible, the *colorature* already astonishing. The voice, as it is, inclines more to a baritone than a bass. Herr Rokitansky, professor in our Conservatoire, is the master of the pupil, who has also a favourable figure for the stage, which, it is to be hoped, will make for the second time a good acquisition by the name of Staudigl.

Reviews.

Nine Quartetts. By FRANZ SCHUBERT. Score. Leipzig: C. F. Peters.

WE greatly doubt whether, among the valuable series of cheap works recently issued by the eminent firm of Peters, any volume has been published of more interest to musicians, and especially to the numerous admirers of Schubert's genius, than the one now before us. According to Kreissle von Hellborn, nineteen quartetts by Schubert are in existence—he says twenty, but this is a manifest error, as he includes in the list the great quintett in C, Op. 163. Of these nineteen but very few are known in this country, even to connoisseurs; and we presume that the present collection includes all that are at present accessible—the remainder being mostly in the possession of Herr Spina, the Viennese publisher. Only three quartetts had, we believe, been previously published in score—the A minor, the D minor, and the G major. It would, we think, have been more interesting had those contained in this edition been arranged in chronological order, that the gradual development of the composer's genius in this style of composition might have been more easily traced. As this has not been done, we will, for the benefit of our readers, so arrange them as far as practicable, saying a word or two on each piece.

The only quartett with respect to the date of which any doubt exists is the one in D major (No. 8 of the present collection). This may be either the first, fourth, eighth, or ninth of the nineteen mentioned by Schubert's biographer. No clue is given by the publisher as to its date; but in any case it must have been composed between 1811 and 1814, as there is no quartett in this key of a later date than the last named. The internal evidence of the work, too, is conclusive as to its early origin, as there are but few indications in it of the composer's matured style. Still we find, as in all our author's earlier works, attempts to strike out a new path—here chiefly taking the form of experiments in novelty of rhythm; the *andante*, which is graceful and elegant, being constructed on a phrase of five, and the finale on one of six bars. This quartett has, we believe, not been previously published. Next in order comes the quartett in B flat, Op. 168 (No. 6 in this edition), composed in 1814. Though this again is an early work, the style is more pronounced than in the quartett in D, which inclines us to consider the latter as one of Schubert's earliest efforts. The first movement of the B flat quartett is charming throughout, the second subject with its syncopated accompaniment being especially pleasing. The *andante* is most excellent, and the minuet and finale both good, though less original than some of their author's other works. The quartett in G minor (No. 7) was the next composed, being written (in the space of five days!) in 1815. Here again we can distinguish an advance in originality, though (as in the earlier symphonies) traces of the influence of Mozart and Haydn are still perceptible. In the first and last movements we find the genuine Schubert "cropping up" from time to time; while the *andante*, both in melody and form, reminds one of Haydn, and the *scherzo* recalls the corresponding movement in Mozart's G minor symphony. It is in the next piece in order—the fragmentary *allegro* in C minor, composed in 1820 (the last in this volume), that we first meet Schubert at his best. Here all the peculiarities of his genius are as clearly to be found as in his great piano sonatas—to one of which, by the way, the sonata in A minor, Op. 164, this movement has some points of resemblance. In charm of melody, beauty of harmony, and boldness of modulation, this *terzo* will compare with the best of its author's works.

The quartett in A minor, Op. 29 (composed in 1824), is so well known in this country, through frequent performances, that it is needless to say much about it. The subject of the slow movement seems to have been a favourite with the author, since he used it again in his *Rosamunda* music, and (in a somewhat altered form) for one of his pianoforte impromptus. The *scherzo* and finale (the latter on a five-bar rhythm) of this quartett may be pointed out as among Schubert's

most original creations. Curiously enough, the two quartets next composed (those in E flat and E major, Op. 125, Nos. 1 and 2), and which date from 1825, show a retrograde movement on the part of the composer. They are both full of charm—that in E flat being simply delightful both to play and to hear—but we miss the distinctive Schubert characteristics, or rather we are presented with a totally different and less original phase of his genius than that exemplified in the quartet in A minor, and which will be found again, and even more strikingly, in his later works. The great quartet in D minor, the most famous of the set, was written in 1826, a time when Schubert's genius had reached its fullest growth. Here we meet in its highest development that exuberant, exhaustless fertility of invention—sometimes, it must be admitted, leading to diffuseness—which more than any other quality distinguishes our author's greater works. Melody follows melody in one continual stream, till the hearer becomes almost bewildered by the constant strain on his attention. After listening to such a work as this quartet, or the great symphony in C, one feels, as it were, drenched and saturated with music. In this work, and in no other of the quartets, we meet with what was a favourite procedure with Schubert in his later years, the use of the melodies of his own songs in his instrumental works. The slow movement consists of a series of variations on his song, "The Young Girl and Death," and the second subject of the finale is taken from the "Erl King." The last, the longest, and we think on the whole the finest of these quartets—that in G major, Op. 161—was composed in 1826, in the almost miraculously short space of ten days, June 20th to 30th. The remarks we have made about the D minor quartet will apply equally and with almost more force to this work. In both we find the same spirit, the same richness and flow of melody, and the same excessive length of development. To many both will undoubtedly appear too long, especially at first; but on repeated hearing we grow accustomed to the form, and perceive that the apparent length of the movements is the result of their being cast altogether in a larger mould than is customary. These two quartets are also more orchestral in style than the rest. The edition is neatly and clearly engraved, though the type is somewhat small; and the price is so low as to place the collection within the reach of every one. We predict for the volume an extensive sale.

Don Quixote. Musikalisches Charakterbild. Humoreske für Orchester. Componirt von ANTON RUBINSTEIN. Op. 87. (Don Quixote. Musical Character-picture. Humoreske for the Orchestra. Composed by ANTON RUBINSTEIN. Op. 87.) Full Score. Leipzig: Bartholf Senff.

Of all the extraordinary and eccentric compositions which have ever come under our notice, this is certainly one of the most remarkable. We never met with any music like it before, and we may add, we rather hope we never shall again. It may be described as programme-music carried to the verge of lunacy. At the same time there is no denying its exceeding cleverness; and we take the same sort of interest in hearing and reading it that we should in seeing a very curious problem worked out. We almost despair of giving our readers any idea on paper of what *Don Quixote* is like. A programme of the composition is happily prefixed to it, by the help of which we have been able, with close attention, to follow Herr Rubinstein's vagaries; without such aid we candidly confess that we should not have had the faintest notion of what he intended. The fantasia, or "Humoreske," as the composer more appropriately calls it, opens with a broad unison subject of a martial character for strings, intended to represent, if we understand it correctly, the emotions excited in the Don's mind by the perusal of the old romances of chivalry. To this introductory *allegro non troppo* in C major succeeds an *allegro assai* in C minor, showing how the poor old Don's brain was turned by dwelling too much on this subject. In depicting madness Herr Rubinstein has been eminently successful; for anything more wild and incoherent than this movement we never met with. And yet there is method in the madness too, for we find certain phrases evidently intended, from their subsequent recurrence in the course of the work, as leading themes and expressions of something definite, though we are unable to guess what. So far the music has been confined to the expression of emotion—its perfectly legitimate sphere; but in the next movement *Don Quixote* sets forth on his travels, and from this point attempts are made to express by music what is quite beyond its province. The measured step of the old horse, "Rosinante"; the feeding of the sheep in the meadows, and the Don's onslaught and dispersion of them; the meeting with three damsels, who laugh at him; his rescuing of the prisoners from their escort, and their subsequent return and the cudgelling which they administer to their deliverer; all these are attempted to be depicted. There is a considerable amount of thematic treatment; but it is the exaggeration, or perhaps we should rather say the perversion, of the idea used by Weber (as in the part of Samiel in the *Freischütz*), and amplified

by Wagner, of making a certain fixed musical phrase express a definite character or emotion. Besides this, the phrases themselves are mostly either uninteresting or positively ugly. Melody, in the ordinary acceptance of the term, is hardly to be found from one end of the score to the other; and no amount of mere cleverness or skill in instrumentation will make amends for the absence of the divine fire of genius. The orchestration, it must be said, is masterly; but we cannot help regarding the work as a failure—a most interesting failure, it is true, because it is the work of a really talented man; but none the less unsuccessful, because in search of novelty he has gone on what we may most appropriately call a Quixotic adventure, and attempted the impossible. Herr Rubinstein is not a Beethoven; but even had Beethoven tried to treat such a subject, he must, from its very nature, have failed.

Athalia, Theodora, Belshazzar. Oratorios by G. F. HANDEL. Vocal Scores. Leipzig: J. Rieter-Biedermann.

Of Handel's nineteen oratorios, only ten, including of course the best-known and most popular, have as yet been issued in a cheap form and in octavo size in this country. Such works as the *Messiah*, *Israel in Egypt*, *Samson*, and *Judas Maccabæus* may be said to be universally known here, while *Saul*, *Solomon*, *Deborah*, and two or three others have also made their way among musicians. But who, except collectors or Handel enthusiasts, know anything about the rest of the series? Most of them have been accessible only in Dr. Arnold's old edition in score, which, as it contained no piano arrangement, was practically useless to amateurs, and probably to some professors also. It is true that the new edition of Handel's works now being published by the German Handel Society has an accompaniment; but this edition is little known in England, very few copies being subscribed for here; and, besides, its high price would prevent its having a large sale. We therefore gladly welcome this cheap and convenient octavo edition, issued at an extremely moderate price by one of the best German firms, as a real boon to musicians. The series includes several other oratorios, &c.; but such works as *Samson*, *Judas*, *Israel*, and the *Dettingen Te Deum* are so familiar to the English musical public as to render it needless to say anything about them. The three oratorios that we have selected for notice are, on the contrary, almost entirely neglected; nor does there seem much probability of any of our English publishers supplying the want. The pianoforte accompaniments are reprinted, by permission, from the new edition of the German Handel Society, and are exceedingly well arranged. *Athalia*, besides containing some most charming and too much neglected songs, is one of the finest specimens of Handel's power in choral writing. The splendid "Tyrants would in impious throngs," "O Judah, boast his matchless law," and "Allelujah" in the first part, "The mighty power" and "The clouded scene" in the second, and "Around let acclamations ring" in the third, are in the old master's best style. *Theodora* is, if possible, less known than *Athalia*. We may safely say that "Angels ever bright and fair" is the only piece in the oratorio that is familiar to the general public; and though undoubtedly a most beautiful song, there are several others in the same work that are fully equal to it. We may especially name the two mezzo-soprano airs, "As with rosy steps the morn," and "Lord, to thee each night and day," while among the finest choruses are "All power in heaven," the delicious "Venus laughing from the skies," the finale to the second act, "He saw the lovely youth," which the composer is said to have preferred to the "Hallelujah" from the *Messiah*, and the masterly chorus in the third part, "Blessed be the hand." The edition of *Belshazzar* is particularly interesting from its containing the setting of the last chorus in the second part, and also the finale to the whole work, which had not been published in any edition previous to that of the German Handel Society, to which we have already referred. Space forbids us to specify the many beauties of this work; but we must call attention to two of its choruses—the one being the wonderful "By slow degrees," a piece which even Handel has nowhere surpassed in grandeur; and the other, the characteristic drinking-chorus of the courtiers in the second part, "Ye tutelary gods!" This piece is in two movements, the first in G major on a ground bass, the second in E minor; and it is very curious that this second movement, though in a minor key, is much the more jovial of the two. All lovers of Handel should procure these beautifully engraved editions of the three oratorios.

The Pianoforte Works of F. MENDELSSOHN-BARTHOLODY. Vol. 4. The Lieder ohne Worte. Edited by E. PAUER. London: Augener & Co.

MENDELSSOHN's songs without words are so well known that it is superfluous to say one word in recommendation of them. All that it is needful to remark about the present edition is that it is beauti-

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fully engraved, and carefully edited by Herr Pauer, in the neat and convenient octavo form adopted by the publishers for their series of the classics, to which it forms a valuable and welcome addition.

Le Lac Nyanza, Impromptu pour Piano; *The Hessewood Review March*, for Piano; by HENRI HARTOG (Hull: Gough & Davy), are two pieces that we are glad to be able to honestly recommend as not only very pleasing, but thoroughly well written. But why should a piece be called "*Le Lac Nyanza*?" We cannot see the connection between the title and the music. If Mr. Hartog wants striking titles we would recommend him to consult the map of Wales. Such a name as "*Rhoslanerchrugog*," for instance, though hardly as euphonious, would be quite as appropriate for the name of a piece.

Souvenir de la Chasse, Quatrième Morceau de Salon, pour Violon, avec Accompagnement de Piano, par HENRI HARTOG (Amsterdam: Th. J. Roothaan), is a very spirited, though not very easy, piece for the violin. In the hands of a good player it would be popular.

Zwei Klavier Stücke (No. 1, Impromptu; No. 2, Lied ohne Worte), by W. A. KNAPPE (London: Augener & Co.), though not bad, are in no way remarkable.

The Firefly, Morceaux (sic!) brilliant, by F. V. KORNATSKI (London: Morley), is a very good teaching-piece. To judge from the title, we should say that the composer's acquaintance with French was somewhat limited.

L'Esprit du Soir, Galop pour Piano, par W. J. AGATE (London: W. J. Agate), is a very fair example of the ordinary style of galop.

Victorine, Mazurka de Salon; *Der Kobold*, Polka brillante; *The Water Lily*, Valse brillante; *Tarantella*, for small hands; *Teresita*, Bolero for the Piano; by SCOTSON CLARK (London: Augener & Co.), are all useful teaching-pieces, written in their composer's usual flowing and agreeable, if not very original manner.

Transcriptions for the Pianoforte, by F. LISZT, Nos. 1 to 3; *Galop Chromatique*, by F. LISZT. Edited by E. PAUER. (London: Augener & Co.) Liszt's transcriptions are well known to musicians as being among the most masterly that have been published for the piano. The three numbers now before us are Schumann's "*Devotion*," Mendelssohn's "*Gondola Song*," and the same composer's "*Hunter's Farewell*." All are highly interesting; though it need hardly be added that they require an advanced player to do them justice. The "*Chromatic Galop*" is deservedly one of its author's most popular solos.

The Victory, Schottische, by J. W. LORD (London: W. Morley), is a good dance-tune.

Rose Buds, Mazurka for Piano, by W. F. TAYLOR (London: W. Morley), is, like most of its composer's pieces, pretty, though somewhat commonplace.

La Charité, Song for Soprano, Violin, Piano, and Harmonium, par HENRI HARTOG (Amsterdam: Th. J. Roothaan), is a very interesting and pleasing song, most effectively accompanied by the three instruments.

Song of the Day Spirit, Song, by GEORGE LINLEY (London: W. Morley), is simple and melodious, and will, we think, please.

This Rose, Song; *Are ether Eyes*, Song; *Perdita's Song*; by CHARLES SALAMAN (London: Cramer, Wood, & Co.), show the hand of the elegant musician throughout, and are fully worthy of the long-established reputation of their composer.

Days of Childhood, Song, by F. PENNA (London: Duncan, Davison, & Co.), is very pretty, and not commonplace.

Partings, Song, by S. H. WILLIAMS (London: Metzler & Co.), shows true musical feeling; but the accent is in some places very bad—such as "*familiar*" (p. 3), and "*reluctantly*" (pp. 5 and 7).

Rock me to Sleep, Part-Song, by FRANCESCO BERGER (London: Lamborn, Cocks, & Co.), is very charming, and most gracefully harmonised. We recommend it to choral societies in search of novelties.

Tunes to Hymns in the "Rivulet", composed by the late Rev. T. T. LYNCH (Strahan & Co.), have very little that is distinctive about them.

MUSIC RECEIVED FOR REVIEW.

Allison, H. C. "*Lovely Flowers*." Song. (London: Weekes & Co.)

Munk, J. J. "*The Office of the Holy Communion*." (London: Metzler & Co.)

Nicholson, A. W. "*Two Loves*." Vocal Duet. (London: Hopwood & Crew.)

Tolhurst, G. "*Treat me not to leave thee*." Song from *Ruth*. (London: Duncan Davison.)

Vaughan, B. "*Emma*." Ballad. (London: Busby & Co.)

Concerts, &c.

CRYSTAL PALACE.

THE 27th of January being Mozart's birthday, the first part of the Saturday Concert on that day was devoted to a selection from his works, consisting of the overture to *Idomeneo*, the song "*Il mio tesoro*" from *Don Giovanni*, sung by Mr. Bentham, the symphony in G minor, and the song "*Non so più cosa*," from *Figaro*, sung by Madame Bentham-Fernandez. A finer and more finished performance of the glorious symphony we never had the pleasure of hearing. The minuet and trio were redemanded, and (we think unwisely) repeated. Deprecating entirely, as we do, the encore system, we think it specially objectionable in instrumental music, as interfering with the unity of effect of the composition. A special feature of this concert was the first performance at Sydenham of Liszt's first concerto (in E flat) for the piano. The work is of great interest, though hardly satisfactory as a whole. There is a want of unity about it, though the composer has specially striven to attain this by the re-introduction in the later movements of the chromatic subject with which the first *allegro* opens. But there is great mastery shown in the instrumentation, some of the combinations employed being not only very effective, but perfectly novel. The solo part, which is of enormous difficulty, was played from memory by Mr. Dannreuther, in such a truly remarkable manner, as fully to entitle him to a place in the very first rank of pianists. However opinions as to the value of the music may differ, the thanks of his hearers were due to the player for an opportunity of hearing a work which, if we mistake not, had only once previously been heard in this country—on the occasion of its performance by Mr. Walter Bache at his annual concert last season. Another novelty of the concert now under notice was Reinecke's nocturne for horn and orchestra—a not particularly striking piece, but which was admirably played by Mr. Wendland, the first horn in the Crystal Palace Band. Beethoven's great (third) overture to *Leonora* concluded the concert, the remainder of which was made up of well-known operatic music.

The concert of February 3rd commenced with Mendelssohn's overture to *St. Paul*, one of his finest orchestral works, though but seldom heard detached from the oratorio. The finished performance of the work, especially in the elaborate semiquaver passages for the strings which are used as counterpoints for the well-known choral on which the overture is based, was worthy of all praise, and we were especially glad to hear (for the first time in our recollection) the organ introduced, as indicated in the score. Two songs from the same oratorio, "*O Lord have mercy*" and "*Jerusalem*," were well sung by Mr. Whitney and Miss Katherine Poynts respectively. The psalm "*Hear my prayer*" (the solo by Madame Cora de Wilhorst) was less satisfactory than many choral works we have heard recently at the Palace, the chorus being too coarse throughout. After the well-known symphony in C minor of Beethoven, any remarks on which are quite superfluous, Madame Cora de Wilhorst sang the hacknied "*Casta Diva*" from *Norma*. A Turkish dance and chorus from Mr. C. Deffell's opera, *The Corsair*, suffered from being placed in close juxtaposition to Beethoven's marvellous Turkish music in the *Ruins of Athens*, which followed. Sir J. Benedict's clever and finely-scored overture to *Der Prinz von Homburg* brought this interesting concert to a close.

On February 10th Dr. Ferdinand Hiller, who, it may be remembered, was heard last year at these concerts, appeared again, and by his most artistic and finished performance of Mozart's lovely piano-forte concerto in A (No. 2 of the Paris edition) once more showed himself a player of the very first order. Not only was the mechanical accuracy perfect, but the reading was everything that could be wished—full of taste and feeling, while totally free from exaggeration. The extempore cadenza introduced in the first movement should also be mentioned, as being in admirable keeping with the composition. Of Dr. Hiller's "*Symphonische Fantasie*," Op. 127, performed on this occasion for the first time in England, and conducted by the composer, it is difficult to speak decidedly after a single hearing. That both the construction and the instrumentation showed the hand of an accomplished master, need scarcely be said; there seemed to us, however, to be a certain dryness about the themes, and the piece as a whole failed to make much impression on us. The overtures were Cherubini's *Anacreon* and Beethoven's *Egmont*, both splendidly played; the performance of the first-named being exceptionally fine, even for the Crystal Palace Band. Two elegant piano solos by Dr. Hiller, and vocal music by Madame Lemmens and Signor Agnesi, made up the remainder of the concert.

The only overture in the programme on the 17th was Rossini's sparkling prelude to the *Siege of Corinth*, one of the most genial and melodious of the always pleasing overtures of the composer. Spohr's symphony in D minor (No. 2), composed in 1820 for the Philhar-

monic Society of London, was played for the first time at Sydenham. There is a certain mannerism about all Spohr's music, which, among other causes, prevents his rising to the first rank of composers; but there is also such thoroughly artistic treatment, such skill in handling his material, and such beauty in his always well-balanced orchestration, that his works are always pleasant to listen to. The symphony in D minor is one of his best, the scherzo and finale being particularly pleasing. Madame Schumann, who has returned to England in the full enjoyment of her powers, gave a truly superb rendering of Beethoven's great concerto in G major, and was deservedly recalled at the close. She also played two short solos, the first of her late husband's "Novelletten," and a gavotte by Gluck. The vocalists were Mdlle. Carola and Mr. Edward Lloyd; and the concert concluded with Rubinstein's new orchestral work, *Don Quixote*. As we have spoken of the music in detail in another column, it will be sufficient here to mention that it was very finely played by the orchestra, and but coldly received by those of the audience who stayed to hear it.

MONDAY POPULAR CONCERTS.

On Monday, February 5th, Madame Schumann made her first appearance at these concerts during the present season. She chose for her solo performance Beethoven's great sonata in A major, Op. 101, one of those works which is written in what is commonly known as his "third style." Madame Schumann's playing was characterised by all the mechanical finish and depth of feeling which have been so often commented on. The other piece in which she took part was Schumann's magnificent pianoforte quintett in E flat, Op. 44, a finer performance of which has probably never been heard, and which, it is no wonder, excited the greatest enthusiasm. The lady was ably seconded by Messrs. Strauss (who replaced Madame Norman-Néruda, absent from indisposition), Ries, Zerbini, and Piatti. The quartetts were Haydn in G minor, Op. 74, No. 3, and the andante and scherzo from the posthumous fragments by Mendelssohn, known as Op. 81. The vocalist was Mr. Maybrick.

On the following Monday, the quartetts were Beethoven in F, Op. 59, No. 1—the first of the "Rasumoufsky" set—and Haydn in G, Op. 76, No. 1, a fine example of the master's later style. Both were played to perfection by the same performers who were heard the previous week. Madame Schumann was again the pianist, and performed Beethoven's sonata in D, Op. 28 (called by publishers the "Pastorale"), and with Signor Piatti, Mendelssohn's too rarely heard sonata in B flat, Op. 45. The vocalist was Mr. Edward Lloyd, who deserves a special word of praise for introducing Schubert's lovely song, "The Mock Sun." We hope that, as occasion offers, he will bring forward others from the same exhaustless repertoire; for of nearly 400 songs by Schubert, we doubt if more than twenty are ever heard in our concert-rooms.

The announcement of Herr Joachim's first appearance this season was sufficient, as will be readily understood, to crowd St. James's Hall to the doors on the 13th. The great violinist's playing has been so often spoken of, that it is almost as difficult to say anything new about it as it would be to over-praise it. We will merely remark that it is just as perfect as ever. The concert opened with Beethoven's great quartett in C major, Op. 59, No. 3, very finely rendered by Herr Joachim, Messrs. Ries, Strauss, and Piatti. The other piece for the strings was also by Beethoven—the trio in C minor, Op. 9, No. 3, which, though quite an early work, is no less representative of its composer than the quartett just named. The pianist was Miss Agnes Zimmermann, whom we always hear with pleasure. She played Mendelssohn's capriccio in A minor, No. 1 of Op. 33, and joined Herr Joachim in Mozart's great sonata in A for piano and violin, in both of which her playing was fully worthy of her reputation and of the music. The vocalist was Miss Enriques.

MONTHLY POPULAR CONCERTS, Brixton.

MR. PRENTICE's fifth concert took place on the 13th ult. It opened with Hummel's fine sonata in A flat, Op. 92, for two performers on the piano. This very brilliant and showy piece was exceedingly well played by Mr. T. Fox and Mr. Ridley Prentice. The latter also gave a capital reading of Beethoven's sonata in D, Op. 10, No. 3. A speciality of this concert was the co-operation of our great clarinetist, Mr. Lazarus, who gave (with piano accompaniment) the adagio and rondo from Mozart's clarinet concerto, and also joined Mr. Prentice in Weber's sonata in E flat for piano and clarinet. The vocalists were Miss A. Newton and Mr. Stedman.

MR. W. H. MONK'S CONCERTS.

THE first series of these concerts has now been brought to a suc-

cessful close; and we are glad to find that Mr. Monk announces a second series in the autumn. Such performances of high-class works deserve encouragement; and we trust that in the interests of music they may become permanent institutions in our suburbs.

At the third concert, on January 23rd (the notice of which was omitted in our last number), the instrumental performers were Herr Pauer, Mr. Henry Holmes, and Signor Pezze. The principal works performed were Mendelssohn's sonata in B flat for piano and violoncello, and Beethoven's piano trio in C minor, Op. 1, No. 3. Mr. Holmes contributed two solos—a barcarole by Spohr, and a bourrée by Bach; and Herr Pauer played Schubert's graceful impromptu in B flat, Op. 142, No. 3, and Weber's Rondo brillant, Op. 62. The vocalists were Miss Marion Severn and Mr. Percy Rivers.

The fourth and last concert, on the 13th ult., was also one of the most attractive. It commenced with Weber's sonata in E flat for piano and clarinet (which, by the way, was played on the same night at Brixton), finely performed by Miss Kate Roberts and Mr. G. Tyler. The programme also included the variations on "God preserve the Emperor," from Haydn's quartett in C, played by Messrs. Henry Holmes, Amor, R. Blagrove, and Pezze; Stephen Heller's "Studies from the Freischütz" (Miss Kate Roberts), Beethoven's romance in G (Mr. H. Holmes), and vocal music by Miss Dalmaine and Mr. J. W. Turner; and the concert concluded with a very good performance of Mozart's clarinet quintett, by Messrs. Tyler, H. Holmes, Amor, R. Blagrove, and Pezze. We hope that the second series of these concerts may be even better attended than the first has been.

MR. H. HOLMES'S MUSICAL EVENINGS.

A SIXTH series of these most enjoyable entertainments commenced at the Hanover Square Rooms on the 21st ult. The quartett of string players, Messrs. Holmes, Folkes, Burnett, and Pezze, is the same who have so long played together, and the perfection of whose rendering of concerted chamber music we have frequently had occasion to notice. The quartetts selected for the first evening were Beethoven in D, Op. 18, No. 3, and Haydn in B flat, No. 78. As usual, the programme also included one piece of music with piano, the work chosen on this occasion being Schumann's well-known quintett, Op. 44, in which the players already named were joined by that excellent pianist Mr. Walter Macfarren. This gentleman also performed Paradies' quaint but charming sonata in F. The vocalist was Miss Marion Severn.

HERR PAUER'S LECTURES.

A COURSE of six lectures to ladies is being delivered in the lecture theatre of the South Kensington Museum, by Herr Pauer. Up to the time of our going to press three of these have been given. The subject of the course is "The Clavecin and the Pianoforte in connection with the General History of Music." Our space will not allow of more than a very brief account of these highly interesting lectures.

The first lecture, on February 5th, was devoted to an account of the earlier writers for the clavecin in Italy, France, and Germany. Short biographical notices were given, with critical remarks on their music, specimens of which were played by the lecturer. The composers of whose works samples were given were Domenico Scarlatti, Couperin, Rameau, Kuhnau, and Mattheson.

The whole of the second lecture (on the 12th) was given to Handel and Sebastian Bach. Herr Pauer's remarks on Handel's music showed great discrimination, though on one point we should be disposed to join issue with him. He spoke of Handel's oratorios as *epics*. This is no doubt true of the *Messiah* and *Israel*, but the others are unquestionably dramatic in form. Four selections from Handel's suites were given—the fantasia in C major, and the gigue in G minor, being at once the most popular and the most characteristic of the composer. Sebastian Bach was well represented by the lovely Partita in B flat, the Chromatic Fantasia and Fugue, and the Italian Concerto. Herr Pauer's playing was masterly throughout. As an exponent of the music of the old writers for the harpsichord he has few equals.

The third lecture, on the 19th, was not less interesting than its predecessors. The lecturer showed how the piano superseded the harpsichord, and how the whole essence of instrumental composition was changed in consequence. Specimens were given of the works of Friedemann Bach, Carl Philipp Emanuel Bach (whose sonata in A, which Herr Pauer selected, is quite a foreshadowing of the modern sonata form), Domenico Paradies, and Haydn.

We shall give a report of the remaining lectures in our next Number.

BRIXTON AMATEUR MUSICAL SOCIETY.

THE fourth concert, for the present season, of this society took place on the 21st ult. The programme was a somewhat ambitious one, including Mendelssohn's A minor symphony, and the overtures to *Ruy Blas* and *Oberon*, besides an operatic selection from *Lucia di Lammermoor*. It is gratifying to find that the highest class of classical music is cultivated by such societies. Of course, it was not to be expected that the performance should be marked by such finish as we are accustomed to hear, for instance, at the Crystal Palace; still, the music was very creditably rendered. The orchestral pieces were varied by the introduction of two songs by Miss Emily Pittard, part songs by the London Orpheus Quartet, and instrumental solos by Miss and Master Tourneur. For the next concert, among other pieces, Haydn's Symphony No. 8, and the overtures to *Semiramide* and *La Sirene*, are announced.

MR. KUHE'S MUSICAL FESTIVAL.

THE town of Brighton is under great obligations to Mr. Kuhe for the splendid musical treat provided by him at the Pavilion during the past month. A festival extending over nearly a fortnight, and comprising in the programmes the very highest class both of vocal and instrumental music, deserves a far more detailed notice than can possibly be allotted to it in a monthly journal. We must confine ourselves to a brief summary of the principal works performed.

The opening concert of the Festival was given on Tuesday evening, February 6th. The orchestral works performed were Mozart's symphony in E flat, the overtures to the *Midsummer Night's Dream* and *Tannhäuser*, and a selection from the *Huguenots*, with solos for the chief instrumentalists. Mr. Kuhe gave a capital reading of Weber's "Concert-stück," and Mr. Carrodus performed the first movement of Beethoven's violin concerto in a masterly manner. The vocalists were Miss Blanche Cole and Mdlles. C. and A. Badia.

At the second concert, on the 7th, the symphony was Beethoven's No. 5, in C minor, the other orchestral pieces being the overture to *Masaniello*, the march from the *Prophète*, and a selection from *Faust*. The instrumental solos were well varied in character. Mr. Kuhe played Mendelssohn's concerto in G minor, Mr. R. Taylor gave a prelude and fugue by Bach on the organ, Mr. A. Lockwood (one of our best players) a harp solo, and Gounod's Meditation on Bach's prelude was played as arranged for violin (Mr. Carrodus), harp (Mr. Lockwood), and organ (Mr. Taylor). The vocal music was entrusted to Miss Sinclair and Mons. Jules Lefort.

The third concert was distinguished by the appearance of Madame Schumann, who played Beethoven's concerto in G in her own unsurpassable manner. The symphony was Mozart in G minor, among other orchestral works being the overtures to *Oberon* and *Zanetta*, the scherzo and nocturno from the *Midsummer Night's Dream*, and the march from Mr. Cusins's *Gideon*, conducted by the composer. We must not omit to mention a very fine performance by Mr. Carrodus of Bach's chaconne for violin solo.

The first part of the programme of the fourth concert (Feb. 9th) was devoted to a selection from the works of Gounod, conducted by the composer. It comprised the overture to *Mirville*, the "O salutaris," the Saltarello for orchestra, a new and beautiful song "O happy home," written expressly for the festival, and sung by Mrs. Weldon, and the "Messe Solennelle," in which the chorus of the Brighton Sacred Harmonic Society was heard to great advantage. The second part of the concert consisted of Rossini's *Stabat Mater*.

At the fifth concert (on the 10th), Sir J. Benedict's *St. Peter* was performed, under the direction of the composer. The choruses were excellently given, considering the necessarily limited opportunities for rehearsal, and the solo parts received full justice from Madame Cora de Wilhorst, Miss Alice Fairman, Mr. Vernon Rigby, Mr. J. H. Pearson, and Herr Stockhausen.

The sixth concert (Feb. 12th) brought forward Mendelssohn's Italian Symphony, the overture to *Guillaume Tell*, Meyerbeer's "Marche aux Flambeaux," and a selection from *La Favorite*. Mr. Kuhe played the last two movements of Beethoven's concerto in E flat, and solos for violoncello and cornet were given by Messrs. E. Howell, and Howard Reynolds. Mr. F. H. Cowen's entr'acte from the *Maid of Orleans* was the special novelty of this concert. The only vocalist was Madame Liebhart; M. Lefort, who was also announced, being too unwell to appear.

At the seventh concert (Feb. 13th), Beethoven's symphony in C (No. 1) was played. The chief novelties on this evening were Gounod's new ballet-airs, conducted by the composer, and Mr. F. H. Cowen's march from the *Maid of Orleans*. The programme also included Nicolai's overture to the *Merry Wives of Windsor*, Moscheles' piano concerto in C minor (Mr. Kuhe), and solos for flute (Mr. Radcliff), and ophicleide (Mr. Hughes).

The eighth concert (Feb. 15th) offered a programme of even more than average interest. It included Schubert's unfinished symphony in B minor, Sullivan's incidental music to the Masque in the *Merchant of Venice* (conducted by the composer), the overtures to *Ruy Blas* and *Fra Diavolo*, two movements from Weber's first clarinet concerto (Mr. Maycock), the andante and rondo from Molique's concerto in A (Mr. Carrodus), and Moscheles' "Hommage à Handel" for two pianos, capably played by Herr W. Ganz and Mr. Kuhe. The vocalists were Mrs. Weldon, Miss Rebecca Jewell, and Mr. J. H. Pearson.

The ninth concert (Feb. 16th) consisted of Mozart's *Twelfth Mass* (which, by the way, as most musicians know, is not really Mozart's), Gounod's *Gallia*, and Mendelssohn's *Hymn of Praise*; and the tenth, and last concert of the series was occupied by a performance of the *Messiah*, the vocalists being Madame Lemmens-Sherrington, Mdlle. Drasdil, Mr. Vernon Rigby, and Mr. Lewis Thomas.

A supplemental concert (Mr. Kuhe's Benefit) was given on the 19th, the works performed being a "Hymn of Praise" for the recovery of the Prince of Wales, and two parts of Haydn's *Creation*. The vocalists were Mdlle. Carola, and Messrs. Vernon Rigby and Lewis Thomas.

We must in conclusion congratulate Mr. Kuhe on the success of his arduous undertaking, no small part of which is due to his personal exertions. With his name should be coupled those of Mr. F. Kingsbury, who shared the onerous duties of conductor with him, and Mr. R. Taylor, the chorus-master of the Brighton Sacred Harmonic Society.

THE annual "Reid Concert" in connection with the chair of music at Edinburgh, took place on the 13th ult. Mr. Charles Hallé and his band were engaged, and the programme comprised Beethoven's symphony in F, No. 8, Mendelssohn's concerto in G minor (played by Mr. Hallé), the overtures to *Der Freischütz*, *Im Hochland*, by Gade, and *Tannhäuser*. Madame Norman Néruda played the adagio from Spohr's ninth concerto. The vocalists were Madame Louise Kapp, Mdlle. Sophie Loewe, and Herr Stockhausen.

AN open rehearsal of the Birmingham Amateur Harmonic Association, conducted by Mr. A. J. Sutton, was given on the 2nd ult. The works performed were Handel's *Occasional* overture, Mendelssohn's 114th Psalm, and *Acts and Galatæa*.

THE Potteries Tonic Sol-fa Chorists, under the direction of Mr. Powell, gave a very successful performance of the *Creation* at Burslem, on the 5th February. Madame Liebhart, Mr. E. Lloyd, and Mr. Lander, were the principal vocalists.

THE Leek Amateur Musical Society gave their fifteenth concert on the 12th February. Mr. W. H. Birch's operetta, "Eveleen, the Rose of the Vale," forming the first part; second part, miscellaneous. Mr. Powell conducted. The concert was a decided success.

Musical Notes.

OUR readers will be glad to learn that one of the most distinguished singers in Germany, Madame Peschka-Leutner, whose name will be familiar from its mention in the letters of our Leipzig correspondent, is shortly expected in England, at the invitation of the Philharmonic Society. Madame Peschka-Leutner has long been a favourite at the Gewandhaus Concerts in Leipzig, and is especially famed as an exponent of the highest school of classical music. She lately had the honour of singing before the Emperor of Germany, and also, by special invitation, before the Duke of Saxe-Coburg. She is already engaged to sing at the Philharmonic Concert of the 20th inst., the Crystal Palace Concert of the 23rd, and the Monday Popular Concerts, and will also be heard at Liverpool and Manchester.

THE College of Musicians gave their monthly Soirée at Shaftesbury Hall on the 7th ult., when a paper was read by Mr. Filby, and a very good programme of vocal and instrumental music was gone through.

MR. HORTON C. ALLISON has in the press nineteen new "Melodious and Characteristic Studies" for the piano, specially designed to assist students of that instrument in giving the correct expression to pianoforte music of various styles.

MR. GEORGE TOLHURST's oratorio *Ruth* has reached the honour of a second edition.

A VERY interesting exposition of the Tonic Sol-fa system has just been published by Mr. J. S. Curwen, under the title of "Tonic Sol-fa Plans." It originally appeared in the columns of the *Choir*, and we

cordially commend it to those of our readers who wish to know more of the method.

WE understand that a performance of Bach's *Passion according to John* will shortly be given at the Hanover Square Rooms, under the direction of Mr. Barnby. Though not equal to the better known *Passion according to Matthew*, the work is well worthy of a hearing, and the performance will doubtless be full of interest.

MR. H. F. CHORLEY, for many years the musical critic of the *Athenaeum*, died on the 16th ult. Besides his contributions to the columns of that paper, Mr. Chorley was the author of several works, the best known, perhaps, of which are "Modern German Music," and "Thirty Years' Musical Recollections."

ORGAN APPOINTMENT.—Mr. Hamilton Clarke has resigned his office of Organist to the New Parish Church of Kensington, on being appointed to St. Peter's, Onslow Gardens, to succeed Mr. Arthur Sullivan, who is about to retire.

TO CORRESPONDENTS.

C. LUNN (EDGBASTON).—We were not aware that any attack upon you was intended in the newspaper you referred to. Your letter is too long for us to reprint, and we fear we should do you injustice by an abstract. Your address to your class was unfortunately mislaid, or it would have been referred to in our "Musical Notes."

MUSICIAN.—Mendelssohn himself gave no names to his songs without words, and strongly disapproved of their being given. We therefore advise you not to trouble yourself about them.

M. M.—1. Only in cases of exceptional talent. 2. There is no single book which would fully answer the purpose: Lobe's Composition (4 vols. in German) is one of the best. 3. We cannot say; you had better consult a publisher.

W. H. S.—Three Marches Op. 55, "Zur Guitarre," and the "Rhythmische Studien," are among the best.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

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